



# THE CADENCE

*"The Last Thing In Music"*

October, 1931

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# THE CADENCE

(THE LAST THING IN MUSIC)

A QUARTERLY

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## THE CADENCE

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*Editorial*

The theme of this issue of "The Cadence" is PUBLIC SCHOOL MUSIC, and we have made an effort to centralize all the material herein about this theme.

Because of the fact that Mansfield is fortunate enough to have an almost ideal situation for the teaching of public school music, we thought that the best possible way of presenting to our readers a comprehensive and practical view of this field would be by summarizing the work as it is done here. Hence, the main articles are contributed by those who are in our school system.

There have been so many graduates who have told what wonderful benefits they have received from their notes taken in Mrs. Steadman's Methods classes that we called on her for just such notes. They will be found under the caption "Mrs. Steadman's Notebook" and are to be one of the regular features of the Cadence this year.

We expect that future issues will follow the general plan of this one in developing specific themes of vital interest to Music Supervisors.

**YE EDITORS.**

## *Mrs. Steadman's Notebook*

The brain of every music supervisor should contain the "sifter" of common sense.

If you have planned your lesson thoughtfully, studied it thoroughly and KNOW what you expect to teach, you will not be thrown into a panic by unexpected visitors or seriously upset by room difficulties.

Basic methods we must have, but if you cannot adjust methods to the situation you are not thinking constructively.

Constructive criticism should be welcomed. Negative or thoughtless criticism is worse than useless. Good ethics sometimes demands silence in seven languages.

What are the Saturday class conferences for?

The critic teachers are guides. Do not expect them to make your lesson plans for you.

Results depend upon how well you use your own talents.

If you actually have a burning desire to teach well you will so motivate your work that the children are interested. You may make mistakes, but mistakes may be corrected.

DO NOT LOOK BACK!

Browning says:

"Then welcome each rebuff  
That makes earth's smoothness rough."

Make the most of what you have. BEGIN! Your sum of teaching knowledge will never increase to large holdings if you do not USE your present power. Remember the parable of the talents.

Your desire to teach well will determine in the final analysis the measure of your accomplishment.

To help the child motivate his life through the music YOU teach is an objective worth working for.

Do not take yourselves too seriously. Life contains much laughter.



## *What The Depression Is Teaching Us*

[By MYRON E. WEBSTER, Director, Junior High School Training Department, Mansfield State Teachers College.]

Almost exactly two years ago the newspapers of America announced the now famous break in the stock market. Dreams of quickly acquired fortunes were rudely shattered. People, millions of them, tried with great haste to get out of the market but could not do so and have not been able to do so since unless at a great loss. Prices of commodities broke with alarming speed, factories shut down and we found ourselves in the throes of another depression—world wide in scope and unrivalled in intensity. And the principal occupation of millions today is that of speculating on the causes of it or offering theories concerning its cure in the present and its prevention in the future. Everybody is discussing this depression because it reaches everybody in one way or another. Even school teachers, a class of workers supposed at one time to be far removed from things practical, are credited with doing their bit to help overcome the devastating force of this chronic evil.

It is not the primary purpose of this article to discuss either the probable causes of this depression or the remedies for its correction. It is necessary, however, to call attention to that cause most commonly referred to by the "man in the street", namely, over-production. Most people, even though unskilled in economic affairs, believe that too many goods have been manufactured. Certainly the necessities of life are plentiful, abundant, in America. Certainly we are witnessing that curious phenomenon of people going without food, clothing and shelter in the midst of plenty. It not only is possible but undoubtedly a fact today that we are literally in need of the necessities not because they are scarce, but rather because there are too many of them, that is to say, more than people out of work can pay for. Some economists prefer to say that we are not suffering so much from overproduction as from under-consumption, but the results are the same either way it is looked at.

It seems also necessary to examine briefly the cause of so large a production of goods. Why do business men create such large inventories when they must know better than any one else the evils that may well attend such activity? The answer is found in the



principle known as large scale production. To equip a factory today requires not merely a fortune but a pool of many fortunes. The interest charge on all this machinery is tremendous. To pay, it must be kept busy. If it is kept busy then supplies of goods will be large. As the number of items produced increases the cost of each item decreases, thus allowing the manufacturer to sell at a lower price. The small manufacturer is gradually forced out of business and competition among the large concerns becomes a race in production. Quantity production is a child of the economic principle of decreasing costs with increasing production.

But how, the reader may well ask, does all this effect the teacher in his profession of training children? What fundamental interest in all this can the teacher possibly feel?

To answer these questions let us enter for the moment the realm of the prophet, look into the future where all real teachers live, and see what it has in store for us. Let us suppose that all the machines of production were set in motion, properly manned with human labor, and kept going for a period of time sufficient to create a supply of goods that would last the world one year. How long would it be necessary to keep them going? Various estimates have been made on this proposition and a more or less consensus of opinion seems to be that three or four months would suffice. The result is vividly apparent. Leisure time and plenty of it faces us. Mr. Ford, Mr. Edison, and many others have predicted a three or four hour day in the near future and a shortened week. And in face of the very probable development of labor saving machines in the future their predictions seem decidedly conservative.

Still other facts should be noted. For many years the humanitarians of the country have been urging more stringent child labor laws. Now others are demanding them not merely as humanitarian measures but as economic necessities. Educators generally the country over have urged the passage and enforcement of compulsory education laws in the several states. Many of the educational leaders are now advocating the raising of the compulsory education age levels as one of the possible remedies in our unemployment situation. They point out that the young people are not needed in industry, but that rather their positions in the business world are needed by adult workers. And it is also a significant fact that old men and women are finding it increasingly difficult to hold their



positions. The age at which old age pensions are available is on a downward trend. Governmental care of the old people is becoming more and more popular.

Now the sum total of these facts certainly is of a nature to challenge the serious attention of the teacher or the prospective teacher. If the foregoing is correct we as a class of workers are charged with a task of colossal proportions. We must prepare to train young people to enter into a life very different from that into which we or our forbears entered, into a life of comparative ease and leisure. How to do this well, what kind of training to give, how long to continue training are among the problems facing our profession in the near future.

To appreciate fully the importance of economic conditions on education it seems wise to review briefly the history of public education in America. In the early days higher education was for the classes only. The masses had to be content with very meager training. It was not until America began to be a great industrial nation that leaders came to advocate higher education for the common people. In the early days the person who was deemed truly educated possessed a thorough-going knowledge of things classical. His training was such as became a gentleman of leisure and he was economically able to lead such a life. Gradually time brought its changes. As the nation became more and more engaged in industrial pursuits educational thought changed. New schools appeared in which industrial training could be obtained. This type of education received a great impetus with the creation of the land grant colleges in each of the several states by the federal government. It became widely popular. Today one who is graduated from such an institution is considered as truly educated as one who obtains a classical training. Practical training for practical existence has become the order of the day in industrial America. A classical education has had to give ground. This is evident when we observe the changes in high school courses of study and also college entrance requirements.

Such a system of education might be and probably is perfectly proper so long as the individual trained is to enter into a life of economic activity. If it is true that the major portion of one's time is to be given to economic pursuits, then it certainly seems reason-



able that training for such a life should be predominately practical. It certainly is true in any age that education should train for life. And by the same token, if a life is to be one of comparative leisure then the training should deal with matters classical. Instruction in the fine and liberal arts should dominate the training program. Even as these subjects have had to give way for instruction in things material, so must material instruction step aside into a minor position when leisure time is the rule in the life of man rather than the exception.

And now we come to the place of music in the schools of the future. What should be its objectives?

First, teachers of music in the public schools, more particularly in the junior high schools, should be on the alert to discover talent of such excellence as to justify recommending music as a profession. There may be some potential artists among those who are being trained. These should be discovered and guided toward the concert stage and the microphone.

Second, teachers should help in the discovery of talent of lesser degree and encourage further study, the object being not to develop artists but rather persons who will become capable of stimulating music activities and leading them. Such persons are needed in every community.

Third, and by far the most important function of the music teacher of tomorrow in that new world of leisure is that of developing a world of music lovers and consequently music listeners. The very machine age that is gradually taking over the world's work and giving us leisure and more and more leisure is also bringing to our firesides the finest music yet produced or still to be produced. It is in the air and we have it by a turn of the electric button—if we so desire. We will so desire when we have been trained to appreciate it. We of this generation have not been so trained. We know as a nation very little indeed about compositions, authors or performers. As a nation we are musically very little above primary levels. Our musical themes must be simple indeed, our rhythms pronounced and our harmonies elementary if they are to be appreciated. Although many may strike a pose as patrons of the best in music yet it is too true that but few Americans can possibly be sincere lovers of it; for even music, the "Universal language" must be understood in order to be appreciated.

In the years to come the teachers of the world will be called upon to train men and women how to be happy, well-behaved and contented even though idle. The best in art, the best in literature, the best in music, the best in religion will all be needed in the performance of this trust. The teacher never has had finer prospects than today. Let us not lose our opportunities for leadership.

Are we ready?



## *Why A Training School?*

[By MYRTLE A. MYERS.]

Probably more than any other group, our Music Supervisors should be able to answer this question intelligently. From the time our music people enter until they graduate they are in touch with some phase of teaching.

The Freshmen are introduced to the work they have chosen in the form of observation for the first year. Assignments are given each quarter and these are arranged so that as far as possible each person will observe all the different grades. We have two rooms for each grade and this is taken into consideration by giving an opportunity to observe both the brighter and slower groups. The last semester of this year they are given assignments as helpers to get them used to working with children with a more experienced person teaching. Our most considerate helpers have almost without an exception been our finest teachers the following year. Having seen the attempts of a number of different teachers with various types of pupils, our Freshmen realize just what it means to enter the teaching profession and also how important it is to have a good foundation in all the subjects taught in the course. Child psychology may seem a needless subject at first glance, but the sooner they appreciate its full value the sooner they are starting on the right road to good teaching. In like manner all their academic subjects take on new meaning. With this initiatory year passed in review we turn now to the Sophomores.

If the first year leaves a student in doubt concerning his desire to teach, this year certainly should leave no doubts in his mind pro or con. The work he has chosen as his life profession now begins in earnest. He has seen how others attempted to instill the love of music along with a great many required necessities. He has received much coaching in conferences and to aid him in his great endeavor he now begins his Methods courses. This is the backbone of the course. If he fails here he should not be allowed to enter the Training School as a teacher. This course coupled with good common sense, a respect for your chosen field, a highly developed sense of humor, an unwavering determination and a love of children will overcome any obstacle. You may be a good teacher and not be able



to take off your hat to all those requirements, but if you can you will be an unusual teacher and one any person would gladly recommend for any position.

Beginning with the coming year all teaching in the Primary and Intermediate grades will be done by Sophomores. This is the foundation teaching of our entire system. Without good teaching here we can expect little in the Junior and Senior High. Consistent, well organized courses show splendid results in a few years. Likewise one quarter of poor teaching throws our system one-fourth out of plumb for that year. This is more serious than some of our people realize. However, time soon makes this clear to all of them if they are the kind of material from which we get our worthwhile teachers. They also soon perceive that conditions either are or are not as they should be because some other student teacher either did or did not do his work well and that it is up to them to find a way out, rather than blame former teaching. Ideal conditions seldom exist, and the sooner they learn to cope with unfavorable ones the better. We have good sportsmanship here the same as on the football field. The majority of our folks prefer the A or brighter groups of children. Some of our more ingenious members have proven that splendid results may be accomplished in the B rooms also. Their attitude of mind won for them the start of the race and also reminded us of the moral in the story of The Tortoise and the Hare.

As Juniors our people are so well established in the routine of their work that Junior High looks like a fertile field where they can begin to expand and put the finishing touches on some of the foundation material they have developed so faithfully in the lower grades. Not only this, but they have so many varied classes from the vocal field through the instrumental and into all phases of folk music, in fact they wonder now if they do not need to correlate with every subject in the Junior High School. This is such a rich field that it is deserving of and receiving much special study. The many worthwhile activities carried on in this year are entitled to special mention and any Junior who looks into them well will find himself well fitted to step into any Junior High School.

The final year of the music course finds our Seniors teaching in Senior High School and supervising through all the grades and



Junior High School. Our Senior Supervision deserves a place all its own so only a few remarks will be in place now. We expect with the splendid aid that the majority of our Seniors will be able to give that our progress in the Training School will be at least twenty per cent ahead of last year. They're giving some very commendable suggestions and showing how these suggestions may be carried out.

A summary may very well be given of some of the activities that deal not only with the regular classroom teaching but with the classes that are given as extra features. We have rhythm band twice a week in the first grade outside of our regular music period. The Kindergarten has a band in the regular music period. Grade assemblies give our people opportunity to get experience in this form of directing and ability to handle large groups of children. We have facilities in the college so that instruments such as French horn, bassoon, oboe, English horn, flute, piccolo, tympani, viola and all the more common instruments may be demonstrated with the instrument itself rather than depending on the victrola alone for the appreciation lessons. This leads to a first hand interest in instruments. To carry on this interest, we have free violin classes in the Intermediate grades. Any child from these grades may receive instruction on any other instrument in group work in the Junior High. We offer piano classes beginning with the second grade. We had so many ask for this instruction this year that we had to eliminate some who were not so strong in their other subjects. The percentage of those continuing in the other grades is very high. Our third grade is one hundred per cent from last year. We have a beginning class in third grade and one from the Intermediate grades. However, we advise them to begin in the second or third year. The fifth and sixth grades are given special periods for the development of folk games and dances that correlate with their other subjects. These are popular as well as much worthwhile classes.

Two questions will be asked in conclusion: First, if I avail myself of every opportunity offered in the Training School would I be a well trained Supervisor of Music? Second—As far as lies in my power, have I given in return as much as I have taken away?



## *Junior And Senior High School Music*

[By IRMA MARIE SCOTT.]

Music, when soft voices die,  
Vibrates in the memory.

—Shelley.

Music in the junior and the senior high school seeks to enrich the lives of the pupils in the present and in the future. Music is not a subject set aside from other subjects, but it has a great influence on history, literature and art. Just imagine a world without music!

Music is a required subject in the Mansfield Junior High School. Two periods a week are devoted to the glee clubs and sight-singing. An exception is made for the boys whose voices are changing. The boys who have instruments are given class lessons. In this way the orchestra and the band are improved. Another type of class is held for the boys who do not own instruments. In this class part of the period is spent in singing as the boys like to sing and will sing as much as possible when they are in a group by themselves. The remainder of the period is devoted to appreciation. This year the class is studying Indian music, bells, drums, the hunt, and such music which appeals to a boy. It is also very gratifying that the boys like the classical selections.

I believe that I can truthfully say that it is the desire of every boy and girl in junior high school to belong to the first glee club. One must not only be able to sing well, but he must also conduct himself well. One day a week the piano is used and the other day training is given in a'capella singing. The glee clubs are combined for a mixed chorus also. Music is prepared for the assembly programs and special occasions. This year we have a splendid group of boys in the second boys' glee club. The tone quality is better than the first boys' glee club so far, but they do not read so well. The second girls' glee club has some good voices also, and in another year they should be excellent material for the first organizations. These people will be able to appear on programs this year.

Each year a number of students come from the country schools who have had little or no music. We aim to give these people a general course in music, including sight singing and appreciation.



They usually complete the third year in sight singing. These people seem to appreciate music more than any one else in school.

The third period of the week is devoted to instrumental work and to appreciation. The number in band and orchestra has increased this year due to the violin and instrumental classes. I shall not discuss these organizations further as they will no doubt be discussed in connection with the instrumental work in some other issue.

A harmonica band of over fifty members has been organized this year. The value of the harmonica band has been questioned by some people for the reason that all the playing is done by ear and that nothing new is learned musically. All of the children in the band have had music so they can read the music. We ask them to sing the piece first and if there is any difficulty with the rhythm they tap as in regular music classes. The pupils who have played the harmonica before are beginning two and three part work, so it is necessary that they read the music and the ear tells them when they are playing correctly. We are also going to require some transposition. We wish to have a drill band some of the time also. This band promises pleasure not only to the members but to the entire school and community. There is about an equal number of boys and girls.

The pupils who do not play in the orchestra or the harmonica band are placed in the music appreciation classes. It is not my intention to advertise text books, but I shall mention some material which has proved valuable to us. We have two classes of boys and two classes of girls who are following the text exactly as the author suggests with the exception that the books are not in the hands of the pupils. This book is "People and Music" by McGehee, published by Allen and Bacon. This book helps one to correlate music with other subjects. The children notice the paintings on the walls and have a better understanding of them, as nearly every school has pictures with musical instruments or some bearing on music. The note book is not a burden when thought of as "My Musical Measure". In a class of ninth grade girls, we are using "Music and Romance" by Kinscella, published by the RCA Company. This book makes use of material that the children may sing and play themselves. The folk songs can be found in any of the community song books and the most familiar songs from the operas and the oratorios may be easily secured by the teacher and taught by rote or from the victrola. The girls who can play the



piano are asked to play some of the selections as some of them play from the classics in their private lessons. The real pleasure comes from participation and the pupils create a lesson with the guidance of the teacher. Very few notes are taken as we are trying to get music "to vibrate in the memory".

Music in the senior high school is elective for those who have completed the required work in the junior high school. This is the first year that it has not been necessary to have sight singing classes. More care was taken this year in selecting the members of the glee clubs. There is a balance of parts and only those with the best voices and reading ability are chosen. There are pupils who have the musical ability for membership but we cannot use everyone. The upperclassmen are given the preference. The two clubs are combined for a mixed chorus part of the time. The annual opera is the big musical event of the year.

Last year a boys' quartette was formed. The school is very proud of these four boys. A sophomore boy is accompanying for the boys' glee club and for the quartette so we have unusual talent among the boys.

The orchestra has more members in the string section this year and also in the reeds. The junior high school band meets with the senior high school band on Saturday mornings in order to have a better band than each one playing separately.

Last year six girls asked for a theory class as some of these girls wished to enter the music supervisor's course after graduating from high school. This year more time is spent at the key board.

The glee clubs, boys' quartette, and the orchestra gave a thirty minute concert at the Tioga County Teachers' Institute this October. Next year it is the desire to have an evening of music in which the different high schools of the county will participate.

Last May during good music week a festival was held in the senior high school. The purpose was to show the parents, student teachers, and the pupils the kind of work which was done in our training school. The violin class of grade pupils demonstrated what can be done in a year of class work. The intonation and bowing were nearly perfect. These pupils play in the junior high school orchestra this year. The special class from the sixth grade presented some fine singing and folk dancing. There was a little friendly competition between the glee clubs and orchestras of the junior and senior high school. The boys' junior high glee club, the girls' senior high glee club, and the senior high orchestra scored the highest. Mrs. Steadman acted as adjudicator. She told each organization of the strong and weak points. The student teachers directed all the numbers. We wish to have another festival this year and invite the neighboring towns to participate.



## SUMMER WITH THE FACULTY

### *A Travelogue*

#### Vivace Tempo and Rubato

The Friday summer school closed we drove after school to Niagara Falls and stayed all night in Canada. The drive across Canada next day through fields of grain like one sees pictured in books and thru well kept orchards and acres of vineyards, reminded one of the country of Evangeline and her Arcadian followers. We drove both through London and Paris (Ontario) that day. In the evening we were in Detroit and drove out through the Ford grounds and by the airplane landing field. The next morning we went back again and saw the half mile exhibit of historical building replicas centered around Independence Hall.

Journeying southwest we drove through the charming Irish Hills on the road to Chicago and the fields of tall corn in Illinois and Iowa. Our change of scenery began when we reached the Niobrara River in northern Nebraska. Peculiar canyon formations, high winds, and dusty roads lined with huge cottonwood trees made up the scenery until we reached the Black Hills in South Dakota. They are called Black Hills because of their appearance from a distance. They are

covered with pine trees. Five miles in the hills is the city of Hot Springs with its many sanatoriums and resort hotels. A few miles further we came to Wind Cave National Park created through the efforts of Theodore Roosevelt, and went through the cave. A short time ago a couple went down in this cave to get married. The bride had promised her dying mother she would marry no man on earth. The government, so it is said, has not permitted any other ceremonies in the cave since authorities felt that was running matrimony into the ground. We stayed in Deadwood that night and can appreciate better the setting for the Deadwood Dick stories that were published not so many years ago. Next morning we drove through Lead and saw the gold mines still in operation. The hunting lodge where Calvin Coolidge spent one summer vacation, the formation known as "The Needles", Pig Tail Curve, and an abundance of wild animal life are incidentals one sees and wishes to see more of in this beautiful section.

Leaving here we entered the sage brush country before crossing the beautiful Big Horn mountains. Here looking about from the timberline



one could appreciate a very unusual angle of the lines in Katherine Lee Bates' poem referring to "purple mountains' majesty above the fruited plain." Following a steep ascent on the western slope through a highly colored canyon, we came to the little town of Ten Sleep, so named by Indians who reckoned the time to travel from here to their neighbors over the mountains as ten sleeps, and we had done the mileage over government subsidized roads in five hours. Thirty miles from railroad we slept in a Cabin Hotel, which consisted of a hotel office and dining room, with log cabins built about a court. These cabins were the rooms.

From here we crossed a twenty-mile desert plateau before reaching the basin of the Big Horn River and the irrigated valley. On the far edge of this plateau we passed an airplane landing field near Worland, Wyoming.

The road to Cody took us over some forlorn and forsaken country that no poet has ever been inspired to write about. Perhaps the Creator didn't get around to finish this part of the country those first six days in the beginning. Just as we were wondering if our road led anywhere we came in sight of some great oil tanks and found a lively city, even if oil was only selling for a dollar per barrel.

We came down from a high plateau into Cody, which is at the foot of the first of the Rocky Mountains we saw. We got in there at one o'clock the day after a state convention of the American Legion and most of the population was evidently asleep. The Buffalo Bill museum was still in order and one of the old yellow high-

wheel five-seat stage coaches stood out in front. As we drove out of town we came to a deep gorge and in the bottom what should we discover but the Shoshone River. Just seven miles up this gorge over solid rock, through short tunnels and one way traffic, we came to the great Shoshone dam that is also higher than Niagara Falls. This backs up water enough in a lake by the same name to irrigate ten thousand square miles of tillable land. Tunnels about 700 feet long and ten feet in diameter are blasted on each side of the dam through this rock formation to serve as sluices for power production. Thirty miles on and we entered Yellowstone Park at the East gate (after paying our \$3.)

The drive through the Park beggars description. Water in Yellowstone River is perfectly clear and fishermen have to be careful with their lines lest the schools of trout will climb up and eat the lunches out of the baskets. Bears are a nuisance. The Yellowstone River Falls are higher than Niagara Falls and the gorge below for two miles is a tremendous sight with vantage points on both sides. The stream, 200 feet wide, looks like you could jump across it when you can see it in its tortuous windings. From Inspiration Point we looked down upon a pinnacle and saw a mother eagle beside a nest in which was a young bird. Two ospreys circled about in the chasm below us. A few miles further on we drove to the top of Mt. Washburn, the highest point in the Park. We climbed up to the top, 13,326 feet above sea level, and panted with the rest of the crowd enjoying the panorama. We drove 12 miles in low gear getting down the other side of the mountain. I am



doubtful about this being the mountain the bear went over. Mammoth Spring, near the northern entrance, is all the word mammoth means. The formation built up about the spring is the wonder of it all. Going south from here toward the west entrance, one passes through the Geyser basins, upper and lower. Paint pot formations, different colored pools, big geysers, shooting in all directions, some steam, others hot water, still others mud, frying pan bubblings, all are to be found here. Old Faithful is only one of hundreds, but it gets all the advertising because it is more

regular in its spoutings. While at the Old Faithful camp out at the bear feeding grounds in the evening, with hundreds of others, we were pleasantly surprised by having Mr. and Mrs. Chatterton and their party hail us. Next morning on our way out of the park we were in a party of five cars that were held up by a mother bear and her two cubs. When each car had contributed its share of candy or fruit it could drive on until it met some more marauders. Two more hours found us leaving the Park at the South entrance, headed for Idaho and the rest of our delightful journey.

—John F. Myers.

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## *In The Land of The Sky-Blue Water*

The summer session of the University of Minnesota offers many attractive features of work and play to the College teacher who goes there for a short time to continue his studies, and at the same time to relax after a hard nine months teaching. Especially fine for giving instruction in advanced courses, and in offering fine recreational opportunities, is the Department of Music in which I registered during the vacation time just passed.

The music building, modern in every respect, with the best equipment obtainable, was dedicated in 1922; it contains the studios of twenty private teachers, class rooms, band and orchestra rooms, an auditorium seating five hundred people, a library—lounge room with fireplace, radio and duo-art piano. The Auditorium contains a four manual Austin pipe organ, which is supplemented with

four two-manual practise organs in the basement. Sixty piano practise rooms are found on the third floor.

It was my good fortune to be able to study piano and organ with men of national reputation as musicians—piano with William Lindsay, pipe organ with George Fairclough, each having trained artists, now in the concert field. I came away from Mr. Lindsay's studio with a profound respect for the smallest detail of reading, interpretation, pedaling and phrasing, and my students at Mansfield are profiting thereby. Ask them. From Mr. Fairclough, I gained a better pedal technique, faster reading, registration and ease in playing.

The numbers that I studied with these two men ranged from the classic to the modern, from Bach, and his followers, on down to composers living today.

The City of Minneapolis was for-



tunate to hear this summer, recitals, by such fine artists as Mildred Perkins McCune, soprano, Berthold Busch and Ralph Magelssen, baritones. Mrs. McCune and Mr. Magelssen come from the studio of Gertrude Hull, who is a professor of voice at Minnesota. Other artists were Henry Williams, harpist Karl Schuerer, violinist, the Russian Cossack Chorus under Sokaloff, and Eunice Norton, a pianist from the Lindsay Studio.

Dramatics on the campus, offered Marco Millions, The Vagabond King, and L'Aiglon, supported by the University Symphony Orchestra, under Pepinsky. Every History of Music student should know why they played the Eroica Symphony of Beethoven at the

performance of L'Aiglon. Band and Orchestral and Choral features were given on the beach at Lake Harriet and one performance that I enjoyed was "The Chimes of Normandy", our College opera of last spring. I came away from it with the satisfaction that the Mansfield performance was in every way superior to theirs.

Taking advantage of every opportunity for study and pleasure, and with pleasant fraternal and other social activities, meeting many other teachers to exchange ideas with, I feel that I gained much to bring back to Mansfield to make me more efficient in my work as instructor of piano and pipe organ.

—Gerald Greeley, A. B.,

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## *An American Student At Fontainebleau*

I shall not attempt to tell the history nor the organization of the Conservatoire Americane at Fontainebleau except to say that it, together with the Ecole des Beaux Arts are maintained by the French Government for American music and art students. But I shall try to set down some impressions of my stay there.

Fontainebleau was the school among several open to American music students which I chose because for many years I have been guilty of a sort of hero (or heroine) worship for its famous harmony instructor, Mlle. Naida Boulanger. I had heard of her marvelous ability to read full score, but even after seeing with my own eyes and hearing with my own ears it is hard to believe. It is a common

occurrence for her to read at the piano a full score for orchestra and chorus and help out any voice part which falters; and it seems hardly human that one person in a short lifetime (and Mlle. is comparatively young) could become acquainted with so vast an amount of music literature as that from which she is constantly quoting both orally and at the piano. Mademoiselle herself is as unusual and fascinating as her accomplishments. Her lessons are punctuated with the most surprising remarks and illustrations, and she is as amused as her students at her most original English. It is a great pleasure and a great privilege to have known so remarkable a person.

As to Fontainebleau the village, and



the chateau situated there, one becomes greatly attached to them even in eight weeks. The village is not beautiful nor important historically as many situated in that part of France. But there is a fascination in its narrow cobble streets and its rows of stucco houses and garden walls opening directly into the street. One might make a large catalogue of customs which surprise the American who lives in a world boasting of constant change. I could never quite recover from seeing the unwrapped bread delivered each morning like the newspaper, standing in a doorway or hanging to the bellchain; nor the town drummer who is a sort of human advertising sheet, nor the child-like enthusiasm of the people over any holiday they could find an excuse for celebrating.

The chateau itself, an ancient country home of the king, is a great museum of beautiful and interesting things which recall France's fascinating past. While the great galleries of the interior of the palace contain a wealth of royal treasure, one can see them only in a large party and with a guide who hurries along in a manner quite out of keeping with the leisure which the original occupants must have enjoyed, and one hasn't much time for "atmosphere". The gardens and the exterior of the chateau charmed one most, for there one can wander about in leisurely fashion, discovering for himself the builders of each pavilion and court by reading the personal insignia which each monarch has on this great monument. Then the original occupants seem real. I developed an almost personal friendship with Henry IV, and felt as if I were meeting an old friend when I saw his pic-

ture in other places or his statue in Paris. As for Francis I, I would know him anywhere.

One may visit the private apartments of Napoleon and Josephine (some of the state apartments are rather awful) in a party of three or four and a guide. It was here that Napoleon planned his campaign, and one may see his campaign table and his huge globe.

Foreign visitors to Paris usually visit the Fontainebleau chateau, and this summer, probably because of the Colonial Exposition in Paris, many of these visitors were Africans or Orientals. It was no uncommon sight to see a coal black potentate in flowing white robes walking over the cobbles of the court, followed at a respective distance by a select few of his wives. The most famous visitors were the sultan of Morocco who came with a huge train of white robed followers and a most picturesque black-faced bodyguard, and Charlie Chaplin who came with his secretary. For the sultan Fontainebleau village declared a holiday; to celebrate Charlie's visit the students sat out on the balustrading, classes or no classes, and watched him go by.

A large number of the conservatoire students live in the wing of the palace called the Louis XV wing, which also houses the offices of that school and the Ecole des Beaux Arts. This wing was originally built for the many princes who attached themselves to this gay monarch, and later, before the World War, was occupied by the President of the Republic. The rooms now are divested of almost all their royal and presidential finery, and present a droll appearance with their huge mirrors, a few heavy and



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expensive wardrobes and ugly iron beds. Some of the rooms are so large that it necessary to put several occupants in each. In these one feels about as if he were living in the county court house. But lack of privacy is a small matter when one's room looks out on the lovely English garden, the pond where Marie Antoinette is supposed to have enjoyed feeding the carp, and on which Napoleon and Josephine are said to have spent much time boating.

The students enjoy American pastimes in the building two blocks from the chateau, which is also used as a private restaurant for the two schools. It is a picturesque little place and at mealtime gives the appearance of the rendezvous of all the bicycles in France.

Not the least of the attractiveness of Fontainebleau is its proximity to Paris, which is an hour away by train. If one is a student he travels third class and says he prefers it because the wooden seats are cooler than upholstered ones. If one is an economical student he carries a lunch from the school restaurant, which consists of a ham sandwich, (never less than three inches thick), two eggs, some fruit and the ever-present cheese. It is considered good form to start eating as soon as one boards a train. Upon arriving in Paris he brushes the crumbs of his provincial life from his lap, and Fontainebleau seems a long way off, and its life very quaint, while Paris—but that is another story.

—Marjorie Brooks.

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## NEWS OF THE DEPARTMENT

### *Parents' Day Musical*

The music department of the college presented a program for the entertainment of the guests on Parents' Day, October 17, at 10:30 a. m. The program consisted of vocal and instrumental numbers, both solo and ensemble.

Alma Simpson and Alice Smith sang in their usual charming manner, both reflecting their excellent vocal training. David Dye, who came to us this year from Bucknell, delighted his hearers with his unusually pleasing quality. Dorothy Litzenberger outdid herself in "Cracovienne."

The instrumental trio, which gained recognition last year, again offered a selection worthy of the standard of the fraternity they represent, Phi Mu Alpha. An outstanding feature of the musical was the organ-piano number played by Mr. Ross and two of his students. It showed a tremendous amount of work and was very artistically done.

The vested choir, under the direction of Mrs. Steadman, Dean of Music, sang the Bridal Chorus from "The Rose Maiden", which cantata was presented in concert last spring.

The following program was given:

(a) Selections from Sullivan's Operas.

(b) Marche and Cortage from "La Riene de Saba".

College Band

Prof. John Myers, Conductor

Contralto Solo: Madcap October...

.....Charles Gilbert Spross

Alice Smith

Piano Solo: "Cracovienne" .....

.....Paderewski

Dorothy Litzenberger

Baritone Solo:

From Grief I Cannot Measure...

.....Franz

I Will Not Grieve .....Schumann

David Dalton Dye

Intermezzo from "L'Arlesienne",

Suite No. 2 .....Bizet

Trio: Edward Hart, Violin; Wil-

lis Oldfield, 'Cello; William Wil-

liams, Piano.

Bridal Chorus from "Rose Maiden"

Vested Choir

Mrs. Grace E. Steadman, Director

Hungarian Rhapsodie, No. 2....Liszt

Piano: Pauline Mumford, Lillian

Lipp

Organ: Prof. Robert Wilson Ross

Soprano Solo: Morning Hymn.....

.....Henschel

Alma Simpson

Queen of Autumn.....Carl Bigge

College Symphony Orchestra

Dr. Will George Butler, Director.



## Noisy News

Supervisors! Get in the race.

Friends are vieing with friends, classmates are competing with classmates, and even freshmen are defying seniors in the contest to see who can compose the best supervisor's song. Let's all get into the contest. Remember, the reward is not a golden apple, but your name boldly engraved on the annals of Mansfield's Music Education Department.

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You can always depend on Bill McCord to do things in a big way. His parade band has already established a reputation that would defy competition. What would our football games be like without its splendid performance during halves—even including the "high sign" they gave us the last time. Incidentally, we should like to ask Joe (Smiley) is that signal for the spectators—or just for the SPECTATORS.

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We have had many welcome visits from several of the "old grads", including Ruth Palmer, Marguerite Morandi, Carolyn Welliver, Waldo Seamans and Donald Roderick, class of '31, and Lucille Parsons, Mary French and Harry Summers, class of '30. The more recent workers in the field report many long, hard hours spent in preparation, while those of one year's experience give honest confessions of more diverted evenings.

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A very interesting letter from Red Lion, Pennsylvania, tells us of the successful work of Louise Hetrick, '31, and a "fat" letter from Fred Wat-

son promises big things—that is, if Mrs. Steadman can locate it.

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If you think the seniors are slow in doing things, just ask Miss Brooks. She was an eye and ear witness of one of the peppiest class meetings ever conducted in Mansfield.

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All roads led to Canton Thursday, October 15, when the Pennsylvania Federation of Music Clubs held a district meeting. Our club was ably represented by its president, Arthur Dawe, and William Williams, the guest artist. Besides the faculty, "Mother" Steadman took forty of her children for an outing.

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Miss Crotteau, please be patient with the Sophomores in violin class. I'm sure they will play much better if their fiddles are in tune.

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Helen Pressel has been doing a fine piece of work in securing new songs to cheer up the gridiron players. Let's all give her a hand!

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The entire Music Department joins with the senior class in extending congratulations to Mrs. Mark Sullivan on the birth of a son. She is remembered as Elaine Nelson, a former member of the class of '32.

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Wouldn't you like to know just what Lucille Cronshey has in mind when she calls an experience a thrill. You'd better confess, Lucille, because no one can make such a statement and get away with it.



The senior class roster includes a new name which, for the first few weeks caused much comment among the students and much trouble on the part of the faculty who were striving to avoid embarrassment. Never mind, Marjorie, we all think you have chosen a good one. It's not everyone who can get a Mike or a Pat.

Incidentally, if you want to know who the next prospects are, just listen to those who ask her: "What did you have for dinner last night?"

The Sophomore class has chosen Hack Swain to lead them to bigger and better things during the year. Is it your accordion, Hack?

And then, there's Big Bill Knowlton, who "heads" the Sophomore Music Supervisors. Hats off to these big boys!

Can you imagine anyone asking

Ann Campbell where Orbesonia is and why she picks out such a name to write on her letters?

Pearl Hartman and Lucille Maines may have soothing charms, but when it comes to putting the kindergarten to sleep, their powers fail utterly.

If H. Pressel and A. Birrilio break as many strings playing tennis as they do playing the violin—well, I'm sure they'd give up tennis.

We all know that Bath, New York, is a mighty fine town, but we can't understand why anyone should make his stay in Mansfield just incidental to the week-ends in Bath.

Note:—My scratchy pen point made most of the noise this time. But if I do get too loud, please let me know and the next time I'll use a mute.

—Ruth Martin.

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## *The Canton Regional Conference*

Canton was the mecca for many travelers on October 15, 1931, for there in the pretty, little stone church the meetings of the N. E. District of the State Federation of Music Clubs were held.

Forty-two Mansfield musical pedagogues, distributed in faculty cars with one especially well equipped with fine reading material, set out on a day's journey to the district conference.

The morning session was composed of yearly reports from the different clubs and our own president, Arthur Dawe, gave a resume of our activities

of last year. Arthur, from his introductory speech: "Good Morning, Ladies and Gentlemen,—My name is Arthur Dawe"—to his concluding statements, held the audience spell-bound, wondering what miracle he would next reveal. He did make a splendid impression because his gift of oratory secured for him a seat at the speakers' table.

Between sessions we were directed to the church dining room, where our hunger was appeased by a delicious chicken dinner. Mansfield delegates of course, had to sing, and we sang "Mansfield, Hail!" as well as some



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songs not so well known or authentic.

Representatives from different clubs presented a program in the afternoon. Our club couldn't have been better represented that it was by William Williams, who played the Third Movement of MacDowell's "Eroica Sonata". A grand applause called "Bill" back to the keyboard and he responded with "Concert Gavotte". There were

many other delightful and interesting numbers on the program, even the immortal, "She'll be comin' round the Mountain when She comes" was offered.

An invitation to hold the conference at Stroudsburg next year was unanimously accepted, so our motto will probably be "On to Stroudsburg!"

Ruth Hoffman.









